

,
 , , (: **Octoechos**, : **Okt chos**, :
 , : **Ὀκτώηχος** → από το ὀκτώ + ἦχος, :
 + , μ +)
 μ μ μ μ
 μ , , , μ ,
 μ [1]. μ μ μ
 μ μ μ μ ,
 μ .
 μ
 μ , μ μ μ
 μ . [2]
 μ
 692,
 , μ μ ,
 .
 , μ
 μ μ μ
 μ μ ,
 , [3]
 μ μ 7
 787. μ μ μ μ μ
 μ μ μ μ μ
 μ μ μ μ μ
 μ .
 μ μ μ μ μ
 « » μ « ».
 μ μ μ 10 .
 μ μ [4], .

μ [2]



- 3 μ μ μ
 - 3.1 μ
 - 3.2 Μεσαιωνική χρήση των μεταφορών (μεταβολή κατὰ τόνον)
- 4
 - 4.1
 - 4.2
- 5 μ
- 6 μ
 - 6.1 μ
 - 6.2 μ μ (6 - 12)
- 7 μ μ μ (10 - 13)
 - 7.1 μ
 - 7.2 μ
 - 7.3
- 8

μ μ μ μ

 μ ,

 μ :

■ μ (645/676 - 749) " μ "

■ (. 1280 - 1360) " "

()

■ (. 1770 - . 1840) " "

 μ ()

 μ , μ

 μ

μ , μ

 .

8 , μ μ μ

 μ μ , μ

[2] μ μ , .

 μ , μ μ .[7]

μ - -

 μμ

μ 9 μ « »[8] (μ +). μ

 μ, μ

μ « » μ μ .

« » - 9

« », μ « »

 μ μ μ μ . μ μ



μ .[5]

Μία φόρμουλα τονισμού, που ονομάζεται "ἐνήχημα", για τους "κύριους ήχους", συνήθως κατεβαίνει στο
 Οι μετέπειτα "ἐρωταποκρίσεις" (πραγματείες διαλόγου) ανατρέχοντας στους Αγιοπολίτικους διατονικούς
 , μ μ :

“ Περὶ πλαγίων

Ἀπο τοῦ πλαγίου πρώτου ἤχου πάλιν καταβαίνεις τέσσαρας φωνάς, καὶ εὐρίσκεται πάλιν
 πλάγιος πρώτου· οὕτως δὲ / ἄνανε ἄνες ἄνὲ ἄνες·

Ο τονισμός σύμφωνα με τις ἐρωταποκρίσεις και το πρότυπο
 μ , .

Ὅμοίως καὶ ὁ β' ἤχος καταβαίνων φωνάς δ', εὐρίσκεις τὸν πλάγιον αὐτοῦ, ἤγουν τὸν πλάγιον
 τοῦ δευτέρου. πλ Β οὕτως δέ.

Ο τονισμός σύμφωνα με τις ἐρωταποκρίσεις και το πρότυπο
 μ , .

Ὅμοίως πάλιν ὁ τρίτος καταβαίνεις φωνάς τέσσαρας, καὶ εὐρίσκεται ὁ πλάγιος αὐτοῦ, ἤγουν ὁ
 βαρὺς, οὕτως·

Ο τονισμός σύμφωνα με τις ἐρωταποκρίσεις και το πρότυπο τονισμού του γ' ήχου.

Ὅμοίως καὶ ἀπὸ τὸν τέταρτον καταβαίνων φωνάς τέσσαρας, εὐρίσκεις τὸν πλάγιον αὐτοῦ, ὥς
 ἐστὶ ὁ πλ δ' οὕτως.^[23]

Ο τονισμός σύμφωνα με τις ἐρωταποκρίσεις και το πρότυπο
 μ , .

”

“ ” μ , “ ” μ , “ ” μ

μ μ , μ μ μ , μ
μ . μ μ μ
μ μ .
μ μ 16 , μ 4 4 μ
μ , μ «
μ »:

“ Οἱ μὲν οὖν τέσσαρρες πρῶτοι οὐκ ἐξ ἄλλων τινων ἄλλ' ἐξ αὐτῶν γίνονται. οἱ δὲ τέσσαρες δεῦτεροι, ἤγουν οἱ πλάγιοι, ὁ μὲν πλάγιος πρῶτος ἐκ τῆς ὑπορροῆς τοῦ πρώτου γέγονε. καὶ ἀπὸ τῆς ὑπορροῆς τοῦ πληρώματος τοῦ δευτέρου γέγονεν ὁ πλάγιος δευτέρου· ὡς ἐπὶ τὸ πλεῖστον δὲ καὶ τὰ πληρώματα τοῦ δευτέρου [εἰς τὸν πλάγιον δευτέρου] τελειοῖ. ὁ βαρὺς ὁμοίως καὶ ἀπὸ τοῦ τρίτου· καὶ γὰρ εἰς τὸ ἄσμα ἡ ὑποβολὴ τοῦ βαρέως τρίτος ψάλλεται ἅμα τοῦ τέλους αὐτοῦ. καὶ ἀπὸ τοῦ τετάρτου γέγονεν ὁ πλάγιος τέταρτος. καὶ ἀπὸ τῶν τεσσάρων πλαγίων ἐγεννήθησαν τέσσαρες μέσοι· καὶ ἀπ' αὐτῶν αἱ τέσσαρες φθοραί. καὶ ἀνεβιβάσθησαν ἤχοι ις', οἵτινες ψάλλονται εἰς τὸ ἄσμα, οἱ δὲ δέκα ὡς προείπομεν εἰς τὸν Ἀγιοπολίτην.^[24] ”

«ἀκολουθία ἁσματική», αυτό ήταν και το όνομα του Καθηδρικού Τυπικού της Κωνσταντινούπολης καθώς :

16 ,

, ,

μ

μ , μ

μ ,^[3]

787. ,

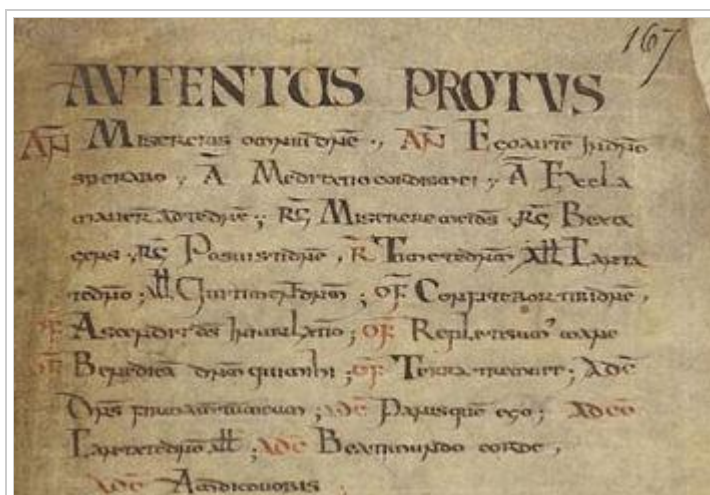
μ

μ ,

μ

μ

μ .



μ	Saint-Riquier (Paris, Bibliothèque Nationale de France, fonds lat., Ms. 13159, fol. 167r)
---	-------------------------------------------------------------------------------------------

μ : μ μ

■ μ [25]

Quadrivium^[26] μ , μ μ μ μ μ .

■ μ "Tonary", μ μ , μ , μ .

μ μ

" μ μ μ ,

μ μ ,^[27]

μ μ , μ " μ " .

μ μ (, μ μ

μ μ 789) , μ μ , μ μ .

μ μ (protus), (deuterus), (tritus), μ (tetrardus) μ ,

μ μ , μ μ , "repercussa".^[28] , μ μ μ μ ,

μ μ μ ,

.

“ , " " "tonus secundus" "tonus primus" D-a-d, "protus" μ D . " E—b—e μ "tonus tertius" E "deuterus", " C—F—c μ "tonus sextus", " F—c—f μ "tonus quintus" μ F μ "tritus", μ G—d—g μ " "tonus septimus" μ G . ”

tropus (μ) *modus* (*tonus* - o μ 9:8 o μ *semitonium* μ

256:243), *modi* μ Boethius.^[29] μ *toni*.

μ μ , μ *De harmonica institutione* Hucbald , μ

μ , 9 μ μ [30] μ μ

" , D-E-F-G,

μ *Musica Scolica enchiridis*. , *Musica enchiridis* μ μ

μ , μ " (μ μ "absonia". μ

absonia μ μ , μ
 μ
 μ μ μ
 μ μ μ
 μ , μ
 μ .
Hucbald μ μ
 μ $\mu\mu$ μ μ
 μ (μ
) D, E, F,
G, « », μ μ
 μ : [31]



Saint-Amand Abbey:

λιχανὸς ὑπάτων	"lichanos hypaton"	F ^[32]	=	D
ὑπάτη μέσων	"hypate meson"		=	E
παρυπάτη μέσων	"parhypate meson"		=	F
λιχανὸς μέσων	"lichanos meson"		=	G

(). tonaries
τετραχόρδου: "πρῶτος", "δεύτερος", "τρίτος" και
"protus", "deuterus",
"tritius", "tetrardus",
D—E—F—G (« ("finales",
)
10 .
, , μ
, μ
, μ
μ . μ
μ , μ
, μ
μ . μ
μ μ
μ , μ
μ [33]
Michel Huglo,
«tonary»



«Aquitanian tonary» Adémar de Chabannes
(Paris, Bibliothèque Nationale de France, fonds lat.,
Ms. 909, fol. 151r-154r)

<p>[34]</p>	<p>«tonary»</p>
<p>, [35]</p>	
<p>10 tonaries</p>	
<p>,</p>	
<p>.</p>	
<p>10 12 . μ μ</p>	
<p>. μ μ</p>	
<p>μ .</p>	
<p>μ (μ μ , μ « » μ «μ » ,</p>	
<p>μ μ .</p>	
<p>, μ μ , μ</p>	
<p>μ μ μ ,</p>	
<p>μ μ μ .[36]</p>	
<p>«tonary» μ μ μ</p>	
<p>μ μ μ μ μ</p>	
<p>μ μ μ μ , μ</p>	
<p>μ . μ μ μ</p>	
<p>μ μ μ</p>	
<p>200 μ 10 .</p>	
<p>μ 100</p>	
<p>«tonaries» μ [3]</p>	
<p>μ μ μ</p>	

<p>μ μ</p>
<p>μ μ μ Bruno Stäblein Helmut Huckle, 1990 Peter Jeffery, James McKinnon, Leo Treitler, Theodore Karp, James Grier, Kenneth Levy . Andreas Pfisterer (2002) μ μ μ « » (μ μ μ) μ μ μ μ μ : «sacramentaries» μ μ μ «neume» (μ μ μ) μ μ μ «Graduale Romanum» μ , «Antiphony» μ - , μ , μ 21</p>

"Tonus primus Autentus Protus",
 $\mu \mu$
 "Noannoeeane" "Autentus"
). "Musica"

$$\mu$$

10 «tonaries» μ μ μ μ
 «tonary» μ μ μ μ μ
 μ «Micrologus» (« »): "Primum querite regnum dei", "Secundum autem simile est
 huic" . μ μ μ μ «neumae»
 (μ μ) μ μ μ .
 «tonaries» μ , μ μ μ
 μ , μ μ μ
 μ .[39]

William Oliver Strunk (1942)
The Tonal System of Byzantine Music

μ
 μ ,
 μ μ μ μ ,
 μ [] [] μ
, μ ,
 μ μ
 μ .
...
 μ μ μ , μ ,
 μ [] [] μ
- μ ,
 μ , μ
 μ []
[], μ μ
,
 μ μ
.
. 192

. μ μ μ μ « μ »
 , μ μ μ , (9:8)
 μ (256:243).^[40] , μ
 μ μ «μ» ("great tone"),
 περίοπτη θέση του ολόκληρου τόνου (9:8), ο "ἐλάσσων τόνος" ("middle tone") μεταξύ α και β, και ο
 «ἐλάχιστος τόνος» ("small tone") μεταξύ β και γ, που ήταν συνήθως ένα πολύ μεγαλύτερο χρονικό διάστημα
 μ , μ
 " μ ". (,
 μ μ μ),
 . μ 68 μμ μ
 4:3 μ μ , μ μ 12:11 × 88:81 × 9:8 =
 .^[41]

μ

,
 μ ,
 - μ μ «Kitab al-Musiqa
 al-Kabir»
 μ 10 .

μ ,
 μ
 - μ μ
 μ μ . μ
 μ μ



μ «wu t Zalzal», μ Zalzal μ (wu t).^[42]
 Zalzal μ μ , μ μ " μ Mawsili^[43] μ 13:12
 12:11. μ μ

« μ » ("soft diatonic") μ μ
 μ μ μ .^[44]
 ,
 μ μ , μ μ μ ,
 μ 1000
 .^[45]

μ μ μ μ μ , μ μ μ
 μ (microtonal shifts) μ μ μ μ , μ μ
 μ μ (μ). , μ μ ,

μ , "plainchant"
 19 . μ
 μ μ ,
 μ μ , μ μ .
 μ μ μ
 , μ μ μ μ 14
 , μ μ 11 , μ
 μ « μ » μ μ ,
 μ μ μ .[46] μ
 μ , Boethius,
 μ .



« [25] μ » μ μ
 μ . tonaries μ
 μ μ .[47] μ
 μ μ μ μ (William
 of Volpiano, "*Toner Gradual of the Abbey St. Bénigne, Dijon*"),
 μ μ
 «Cluniac» 10 .
 μ μ tonary , μ
 «Saint Benignus» . tonary
 μ μ -
 μ . μ μ μ
 tonary μ μ
 , μ μ
 , μ μ . μ
 μ , μ *Micrologus*,
 μ
 9:8 μ μ (D—E, G—a, or a—b) μ μ , μ 7:6
 μ .[48]

μ μ μ tonary
 μ "alia musica"[17] μ μ μ
 «AIANEOEANE», το όνομα προφανώς προέρχεται από το βυζαντινό ενήχημα «ἅγια νεανῆς», ένα είδος
 «μ » μ , μ
 μ μ μ - "tonus tertius"
 "Autentus deuterus".[49] "De quarto tono"
 μ μ μ , μ μ
 μ μ μ
 "νενανῶ" που συνδέει τον α' ήχο με έναν πλάγιο του β' ήχου στο E.[50]

Μεσαιωνική χρήση των μεταφορών (μεταβολή κατὰ τόνον)

μ .[25] μ μ μ μ
 μ , μ μ
 μ *Musica Scolica enchiriadis*.^[51] *Musica enchiriadis* μ
 μ « μ » ,

10. Frøyshov (2007, . 144-153).
 11. Peter Jeffery (2001).
 12. Jørgen Raasted (1983, §8, . 16) μ
μ . Peter Jeffery (2001, . 186f)
μ " "μ "16 μ ",
μ
μ
(: #).
 13. Harold S. Powers, "Mode, §II: Medieval Modal Theory, 1: The Elements, (ii) The Byzantine Model: Okt chos", Jeffery (2001) Werner (1948).
 14. : Al-Kindi, : Alkindus, : يوسف يعقوب بن إسحاق الصبّاح الكندي Ab Y suf al-Kind (. 801 – 873)
μ , "
μ".
 15. Eckhard Neubauer (1998).
 16. German translation by Eckhard Neubauer (1998, . 378f).
 17. «μ ».
 18. (=) μ
(Tonus Sonus).
 19. μ μ (2008, . 177)
« ».
μ « ».
 20. Gerbert (1784, . 139).
 21. μ Oliver Gerlach (2012, . 177).
 22. μ μ , G-g, f
μ
 23. Christian Hannick & Gerda Wolfram (1997, . 84f)
μ μ , 570,
26-26'.
 24. Jørgen Raasted (1983, § 6, . 14).
 25. Anicius Manlius Severinus Boëthius, 6 .
 26. μ μ μ .
 27. De Institutione musica (6).
 28. , μ
μ μ , μ
μ μ .
 29. 4, 15 *De institutione musica*, μ Bower's μμ "mode"
(Powers, II:1:i, "The Hellenistic model: tonus, modus, tropus").
 30. (2008, . 149f).
 31. (2008: . 4.5, . 157)
. 2 μμ "mode"
(Powers, II:2:i:a "The System of Tetrachords").
 32. "F" μ
μμ .
 33. μ
"Autentus protus" Saint Riquier tonary.
 34. μ μ Michel Huglo (1971)
 35. Michel Huglo (2000)

Oliver Strunk (1960), .
 36. μ μ
Peter Jeffery μ
"The Earliest Okt choi" (2001) μ
μ
 37. :
μ μ .
 38. Aurelianus Reomensis: "Musica disciplina" (Gerbert 1784, . 42) μ
«tonary».
 39. Jørgen Raasted (1988)
μ μ
μ μ μ
 40. Jørgen Raasted (1966, . 7)
Oliver Strunk (1942, . 192)
μ . Oliver Strunk
μ
μ , μ
μ .
 41. (1832, . ', . ', §. 217-228, . 94-99)
μ
μ 9:8 μμ
13:27, μ
-
 (§ 220). « μ μ
» (§ 225)
μ , μ
(1:1), (8:9),
(22:27), (3:4). μ
μ (.
28 (<http://archive.org/stream/theoretikonmegat00chry#page/28/mode/2up>), § 65). μ μ
μ (88 108:
108/96/88/81), μ μ μ 12
(—) + 8 (—) + 7 (—),
27 μ μ . μ
μμ μ
« » ,

42. 28 27.
- Liberty Manik (1969). Manik, -
- «ring finger frets»: " "
- Ibrahim & Ishaq al-Mawsili
43. Ibrahim al-Mawsili Ishaq al-Mawsili
44. Lingas Alexander (1999). (2005, note 2 & 3)
- Oliver Strunk (1942) Egon Wellesz (1961). (2000, 11f)
- Tillyard (1935)
45. Eckhard Neubauer (1998)
- Mawsili.
46. tonary alia musica
- tonaries ,
47. (2000)
48. *Micrologus* Guido of Arezzo's Martin Gerbert (1784, 11).
49. Jacques Chailley (1965, 141f),
- Hartvic "Saint Emmeram" (1006-1028, 177 verso (http://daten.digital-sammlungen.de/bsb00034237/image_179)).
- "Byzanz in Europa" Oliver Gerlach (2012).
- γνωστό ως «ἤχος λέγετος» στη σημερινή παράδοση
50. Jacques Chailley (1965, 143f).
51. (2008, 130f)
- Rebecca Maloy (2009, 77F), (Jacobsthal 1897)
- «μ »
- "absonia"
- (μεταβολή κατὰ τόνον), ή όπως η "vitia"
- (μεταβολή κατὰ γένος). Και οι δύο αναφέρθηκαν
- (11 , 58 (<http://gallica.bnf.fr/ark:/12148/btv1b8452596p/f123.item>)). *Scolica enchiriadis*
52. Heinrich Husmann (1970)
- Coislin
- 12
53. (2008, 114-118).
54. Liberty Manik (1969).

μ

μ

- Pseudo-Zosimos (1988/89). Berthelot, Marcellin; Ruelle, Charles-Émile. μ. *Collection des anciens alchimistes grecs. 2*. Paris: Georges Steinheil, . 219ff.
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μ

(6 - 12)

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- Anonymous. «Valenciennes, Bibliothèque municipale (F-VAL) Ms. 337 (olim 325, 359), fol. 42v-79v» (<http://gallica.bnf.fr/ark:/12148/btv1b8452596p/f92.item>). *Musica and Scolica enchiridis in the treatise collection of the Abbey Saint-Amand (10th century)*. <http://gallica.bnf.fr/ark:/12148/btv1b8452596p/f92.item>. 14 April 2012. Edition: Gerbert, Martin, μ. (1784). «Musica enchiridis & Scholia enchiridis de arte musica» (http://www.chmtl.indiana.edu/tml/9th-11th/MUSENC_TEXT.html). *Scriptores ecclesiastici de musica sacra potissimum* (St Blaise: Typis San-Blasianis) **1**: 152–212. http://www.chmtl.indiana.edu/tml/9th-11th/MUSENC_TEXT.html.
- Hucbald (1784). Gerbert, Martin. μ. «De harmonica institutione» (http://www.chmtl.indiana.edu/tml/9th-11th/HUCHAR_TEXT.html). *Scriptores ecclesiastici de musica sacra potissimum* (St Blaise: Typis San-Blasianis) **1**: 103–125. http://www.chmtl.indiana.edu/tml/9th-11th/HUCHAR_TEXT.html.
- Aurelian of Réôme. «Valenciennes, Bibliothèque municipale, Ms. 148, fol. 57-89» (<http://gallica.bnf.fr/ark:/12148/btv1b8452635b/f120.item>). *"Musica disciplina" with intonations in Paleofrankish neumes, Abbey Saint-Amand (11th century)*. Gallica. <http://gallica.bnf.fr/ark:/12148/btv1b8452635b/f120.item>. Edition: Aurelianus Reomensis (1784), «Musica disciplina» (http://www.chmtl.indiana.edu/tml/9th-11th/AURMUS_TEXT.html), : Gerbert, Martin, *Scriptores ecclesiastici de musica sacra potissimum*, **1** (Hildesheim 1963 reprint), St Blaise: Typis San-Blasianis, . 27–63, http://www.chmtl.indiana.edu/tml/9th-11th/AURMUS_TEXT.html
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grecque au Moyen-Âge (http://www.chmml.indiana.edu/tml/9th-11th/ALIAMU_TEXT.html), Paris: Centre de documentation universitaire et Société d'édition d'enseignement supérieur réunis, http://www.chmml.indiana.edu/tml/9th-11th/ALIAMU_TEXT.html

- «Paris, Bibliothèque Nationale, fonds lat., Ms. 7211, fol. 54-71» (<http://gallica.bnf.fr/ark:/12148/btv1b8432471z/f115.item>). *Tonary compilation "Alia musica" in a treatise collection from St-Pierre de Luxeuil (12th century)*. <http://gallica.bnf.fr/ark:/12148/btv1b8432471z/f115.item>. Edition: Gerbert, Martin, μ. (1784), «Alia musica» (http://www.chmml.indiana.edu/tml/9th-11th/ALIMUS_TEXT.html), *Scriptores ecclesiastici de musica sacra potissimum*, 1 (Hildesheim 1963 reprint), St Blaise: Typis San-Blasianis, . 125–152, http://www.chmml.indiana.edu/tml/9th-11th/ALIMUS_TEXT.html

μ μ (10 - 13)

- «Lesbos, Library of the Leimonos Monastery, Ms. Lesbiacus Leimonos 31» (http://84.205.233.134/library/view_more_en.php?id=168&status=1&type=manuscript). *Triodion of the Leimonos Monastery, parts with Coislin notation (12th century)*. Lesbos: Leimonos Monastery. http://84.205.233.134/library/view_more_en.php?id=168&status=1&type=manuscript.
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